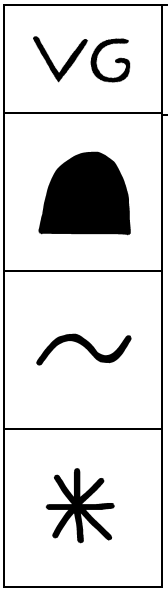
Relay Embodying Poetry

December 15, 2012
When I memorize this poem, it's as if it lives off to the lower right in my imaginal field of vision. I look there, an inadvertent movement, to a sense of the page over there, as a spacial composition - stanzas, spaces, the turning to the next page as a guide into the chaotic furniture in the room of my memory. It's becoming me, these lines, these layouts, Kiki Smith's imagery.

More of this on the PDF



senbrugge reading *Concordance* in her own voice:

[Kelsey Street Recording ~ Concordance]

Notes, 2013:

Target Practice
This week, some things came together in my piece, moving-beyond-stitching into feltedness. It has a particular kind of feel to it; it's when the complexity seems to find its patterning, a distillation, best described as astringent and expansive at once.

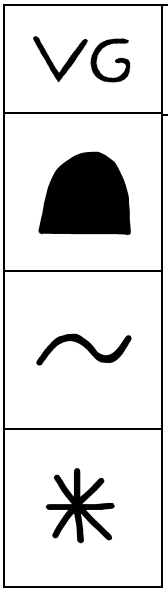
Step Zero: I have been working with transductions for over a year now, but one just wove itself into the score for NOV 24 show of its own concord. I'm listening to my conversation with D____. We find so much on the ground in cracks and around us, they are like gems. Months later, now, she is chthonic, with the 5 deaths in her family. I want to make her a treasure and bury it, with a letter, for her to find, and extend the piece -- pre-show? ritual? anchor?, all.

(I would argue that what the method-aspect of Kozel is referring to is just articulating embodiment … perhaps.. wanting more specificity there)

The subtitle, it converged :discovering new species. When those words from the poem lay together, something clicked. I fear the word discovering, is it too … Humanist?

(When are emotions (neuroses) "affect" and when are they advanced phenomenal articulations?)

With the third section, yet again, CLICK. not stitch, but …. Cohering…. When studying swords, I recognized that what was happening in my performance practice inquiry (--the need to be clear in the directionality of my seeing, actually directing and following with my eyes after I emerge from the spirallic feltedness of Section One) happened there on the tennis court, as well (--- the need to see and point and clarify the eyes so the whole body and eyes are in one action. Monomotivation. Coherent.



Grove Index

the spot and make the sword hit with power and clarity. LIKE
is Section Two, -- working to direct from the center and out,
BAM. Hitting it.---

\

|

*

The Vivid Grove is... a living site for moving, learning, creative evolution, and collective liberatory practices assembled by margit galanter. *The vivid grove* offers a vision of vitality and exuberance – for individuals and for the collective body.

Name

Email Address

Stay Attuned

Contact:

Phone Messages: (510) 761-6097

margit [at] vividgrove.org